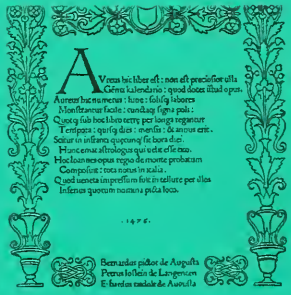
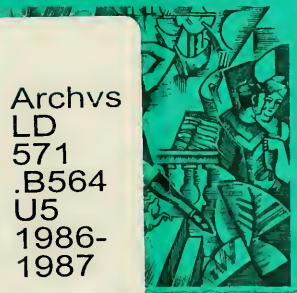
University Studies in the School of the Humanities

Brandeis University 1986-87





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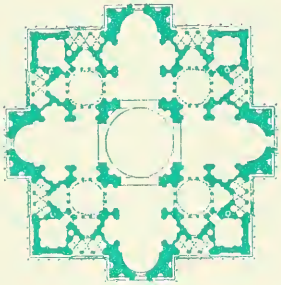
Brandeis University
Libraries

Brandeis University
National
Women's Committee



Cum plurimoꝝ pbꝝ ſnia ſit.oibus in actonibꝫ maiorē curā abbibēdā eſſe.vt vitæ ppetuitatē pſtare poſſim?: ad hāc quitē pſrāndā.q̃libet mortalis tenet totis viribus inſudare. Qd̃ et aſſeq̃ poſſe.a nrīs maiorib̃ creditū ē:ſi ſingl̃is meditationib̃ opibuſq̃ boneſti foꝛa accuratiſſime p̃ponat. Sed in hmōi plīmaꝝ affectōnū genē a nōnullis illuſtrib̃ viris.bulueſcēdi gl̃a diuerſo calle q̃ſita eſt. Naz ab alijs phia nat̃alis.vt platōe et areſtotele:alijs moral.vt ſeneca:nōnullis poemata.vt fama ē de homero ⁊ virgilio:pleriſq̃ etiā eloq̃ntia.vt demoſtene ⁊ cicerone. Alijs tū etē dis.tū puerſādis admiſtrādiſq̃ legib̃.vt legit̃ de ligurdo.ſolone.et traÿano impatore:necnō de iuſtiniano.q̃ pfuſuz iuris corp? in lucē reduxit.q̃ reductōe q̃plures iuriſcōſulti.vitæ ppetuitatē pſeq̃ arbitrati ſūt:veluti Quit?muti?. paul?vlpian?. mlticq̃ p̃terea q̃s lōgū eēt recēſere. Ele⁊ qz theologia ſacra oīm ſciaꝝ corona ē:ma xime circa materiā q̃ exigit canōib̃ legibuſue fulcita. Quib̃ enīm p̃ficit bō ſi naturali.poeſi.eloq̃ntia ſup aſtra volitās:ſi apicib̃ vēuſq̃ iuris diuitias pgreget:etiā ſi vniuerſū mōm lucrēt:aia bo ſui detrimētū patiat:Si rp̃m ſcis(ait mellifluus doctor)ſatis ē.et ſi cetera neſcis. Quo pmot?vir pſilior clariſſim?: dñs Antonin? olim cauſaꝝ romāe ſedis putiſſim?: demū archiep̃s florētin?. Sūmā egregiā ī q̃tuor pteis diſtinctā pgeſſit: q̃ vt vere vitæ ppetuitatē pſeq̃ facile poſſem?. Partē prima creatoris īmenſitatē.creatēq̃ būane nobilitatē.atq̃ ne ab ea laboret diuīa lege fulcitā pduxit. Secūda pte criminoſas enormitates q̃b bō a ſua nobilitate etiaz bodie labit̃:ſubiūxit. Tercia pte ſtatib̃ vniuerſoꝝ ſacmētalia remedia q̃b q̃libet reſtituerēt:pſcripſit. Et q̃rta pte ne recidiū paterēt pfuatiua vtutū.q̃raꝝ ⁊ donoꝝ ſpūſſcēt:coadiūxit. Et qz ſapiētiſſimo teſte q̃ addit ſciam:addit ⁊ laborē.pte deterriti magno ſūptu q̃ ī pādis volumīb̃ impēdēd?erat. otio aut ignauie dēditi.vel ab alia ſe poti?opa trāſtulerēt. Quoꝝ tantē necitati: ſiue hūano artificio:ſiue diuīa ope ſubuētū ē:vt iuenta nra etatē hac ip̃rimēdi lraꝝ facilitatē.plerisq̃ ſe ſtudijs dedicarūt:q̃ quo ſūptu plīma libꝝ volumīa:breui tpe pñtes.ī viros claros euadē nitunt. Et q̃uis iā de magno voluminū nūero p haꝝ lraꝝ impſſoꝝ pficē volētiū necitati puiſū ſit:nēo tñ eoꝝ id nouiſſimū(qd̃ qz moternū ⁊ vtilimū) op?er ītegro aggreſſ?ē:detꝛriti(vt opinor)magna codicū ⁊ lraꝝ multitudīe. Reuoluētes igit̃ hoc ī aīo.theologie ſacre quitē alumni.rez ſatiſdignā.⁊ tanq̃ nouis moribus.nouis ātidotis neceſſariā.hac lraꝝ effigie cbaracter izata op? pfectū ⁊ cor

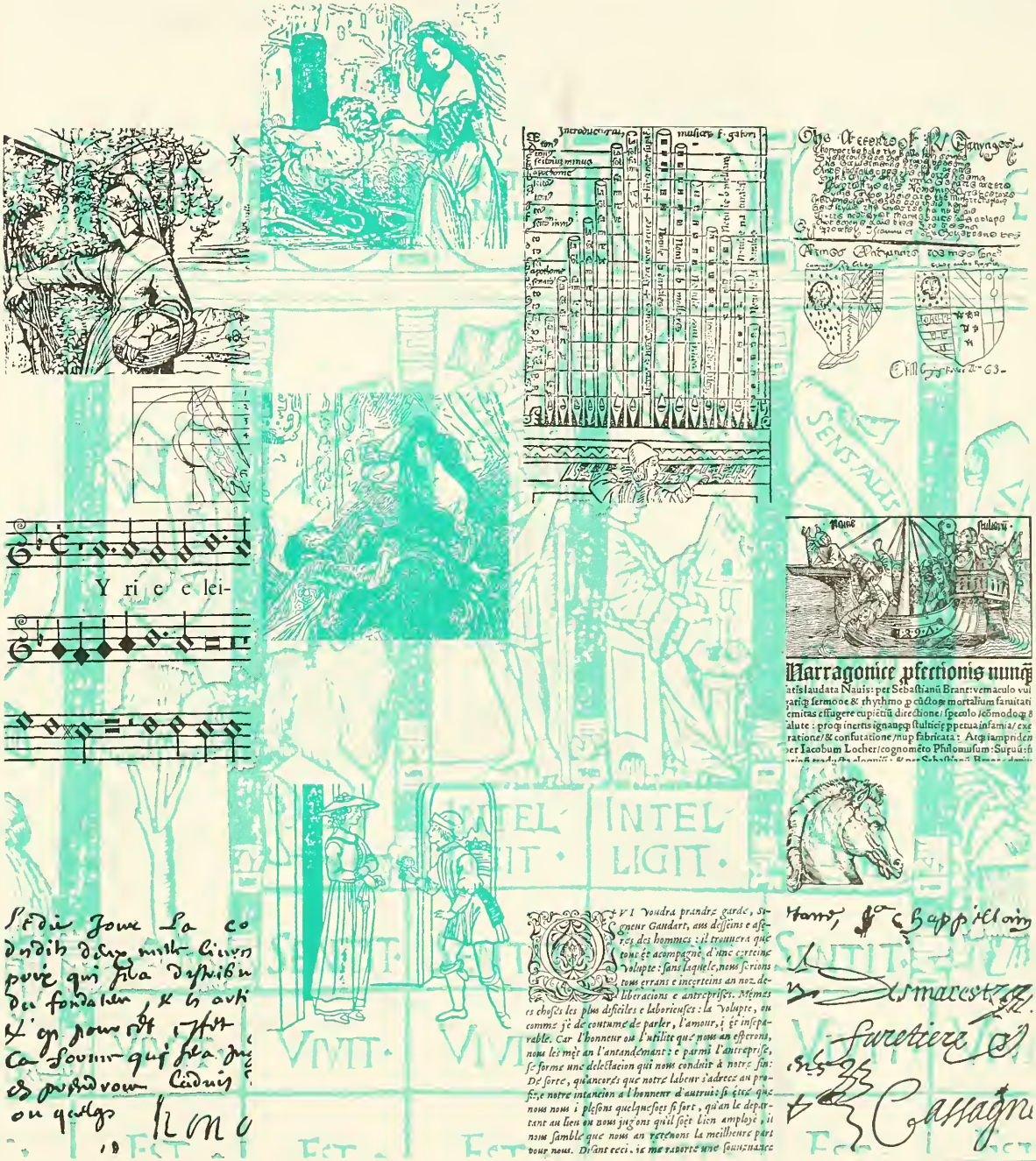
EPISTOLA PAVLI AD CORINTHIOS PRIMA.

PAVLVS uocatus apoſtolus Ieſu Chriſti.per uoluntatem dei, & Soſthenes frater, eccleſie dei, que eſt Corinthi.ſanctificatis per Chriſtum Ieſum, uocatis ſanctis ,una cum omnibus qui inuocant nomē domini noſtri Ieſu Chriſti,in quouis loco ,uel ſuo ,uel noſtro. Gratia uobis & pax à deo patre noſtro, & domino Ieſu Chriſto. Gratias ago deo meo ſemper pro uobis de gratia dei,quæ data eſt uobis per Chriſtū Ieſum ,quod in omnibus ditati eſtis per ipſum,in omni ſermone, & omni cognitione (quibus rebus teſtimonium teſu Chriſti confirmatū fuit in uobis) adeo ,ut nō deſitu amini in ullo dono,expectātes reuelationē domini noſtri Ieſu Chriſti , q & eōfirmabit uos uſq; ad

Et erit in loco vbi dicēt eis nō pplus meus vos: dicēt eis filij dei viuētis. Et cōgregabunt filij iuda et filij iſrahel pariter · et ponēt ſibimet caput vnū: et aſcēdēt de terra: q̃a magnus dies ihezrahel. Dicite fratribꝫ veſtris pplus meus: et ſorori veſtre miſericordiā cōſecuta. Iudicate matrē veſtrā iudicate: quī ipſa nō vxor mea: et ego nō vir eius. Auferat fornicacōes ſuas a facie ſua · et adultera ſua de medio vberꝫ ſuoꝝ: ne forte expoliē eā nudā et ſtatuā eā ſicut die natiuitatis ſue : et ponā eā q̃ſi ſolitudinē · et ſtatuā eā velut terrā inuiā et interficiā eā ſiti: et filios illius non miſerebor · quī filij fornicationū ſūt: quia fornicata eſt mater eorū. Cōfuſa ē que cōcepit eos: q̃a dixit . Vadā poſt

University Studies in the School of the Humanities

Brandeis University 1986-87



Letter of Welcome

From the
Dean of the College

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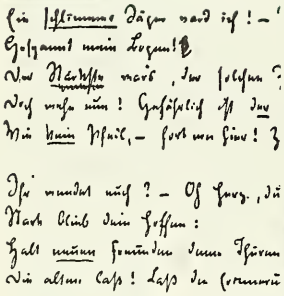
The University Studies program at Brandeis attempts to provide every student with a shared fund of knowledge and skills necessary to understand, to utilize and eventually to contribute to the civilization in which we live.

The Humanities component of University Studies will give you access to major texts and ideas of your civilization from the earliest period to the present and will help you to describe your world in words.

These texts are both beautiful and powerful. Since they are beautiful they will give you pleasure. Since they are powerful they bear watching with an alert and critical eye.

As dean of the college I am happy to welcome you to Brandeis and to this program.

Attila Klein
Dean of the College of Arts and Sciences and
Professor of Biology



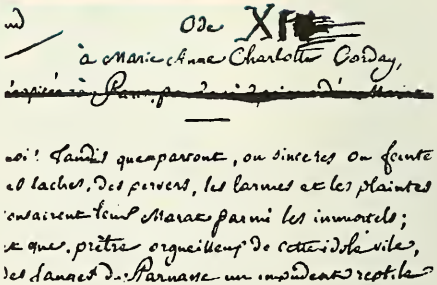


Table of Contents

2 **Letter of Welcome from the Dean of the College**

4 **University Studies in the School of Humanities: What It Is and the Choices You Must Make**

- 4 Background
- 5 The Structure and Content of the Program
- 5 Writing in University Studies, in Humanities Writing Seminars and in Freshman Writing Seminars
- 7 Writing Assistance
- 7 How To Enroll

8 **A Note to Transfer Students and Upperclass Students**

The Courses

- 9 Step 1
  Fall Courses: The Ancient Period
- 25 Step 2
  Spring Courses: The Modern Period

42 **Teaching Staff**

University Studies in the School of the Humanities

What It Is and the Choices You Must Make

During Orientation Week (and again at the end of your first semester at Brandeis) you as freshmen must select courses for your upcoming semester. Among the first decisions you will have to make when you arrive in the fall will be the choice of courses in University Studies in the School of the Humanities. We offer the following information to help you understand the nature and content of our program and to assist you in making your selection from among the courses described at length on pages 9 to 41 of this booklet. We also wish you to understand the procedures for enrollment in University Studies in the School of the Humanities. What follows is a brief description of the intent and structure of the program, some indication of the relationship of University Studies in the Humanities and Freshman Writing at Brandeis, and also the rules and procedures which you must be prepared to follow when enrolling in our University Studies program. (These rules are to be found on page 7 of this brochure in the section entitled Procedures for Enrollment.)

Background and Intent of the University Studies Program in the School of Humanities

The School of the Humanities at Brandeis includes the departments of Classical and Oriental Studies, English and American Literature, Germanic and Slavic Languages, Near Eastern and Judaic Studies, Philosophy and the History of Ideas, and Romance and Comparative Literature. Each of these departments has its own character and interests; but all share a fundamental concern for the written record of the cultures with which they deal. Encompassing the major components of Western civilization, these areas of study make use of diverse analytical and critical techniques to interpret the meaning, present the beauty and make useful the explanatory value of the literary and philosophical achievements of humankind from earliest times to the present.

Drawing on the resources of these departments, the School of the Humanities provides a two-semester program of study that is required of all persons entering the university, in their freshman year. This program is designed to enable you to explore the major literary and philosophical achievements of Western civilization, in large part with senior faculty members of the School of the Humanities.

The program is designed to help you to acquire a humanistic background that will enrich your general education in the liberal arts, deepen your understanding of diverse areas of academic endeavor and prepare you for more advanced study. The study of the humanities is viewed not only as valuable for its own sake but also as inseparable from the study of all intellectual achievements and their consequences.

On page 42 of this booklet you will find a list of the faculty members of the program with descriptions of their primary areas of interest so that you may be able to match your interests with those of your teacher.

The Structure and Content of the Program

The program consists of two semester courses: one semester of study of major texts from the earliest period to the beginning of the Christian era (Step 1); and one semester in texts from the beginning of the Christian era to the present time (Step 2). When you study the course descriptions that follow you will see that in 1986-87 twenty Step 1 courses (fall) and twenty Step 2 courses (spring) will be offered.

Although these courses have different titles and widely varying concerns, a basic assumption of all the courses is that literature, philosophy and scripture reflect the world-view of the culture in which they originate and reveal a specific understanding of the nature and value of life within that culture, and also in the successor cultures which include it as part of their inheritance. Further, the *relationships* among the various cultures to be studied, and the interweaving of the views that they present, are formative elements of the Western tradition. Within a framework of common texts and purposes some courses are designed to consider a series of general issues, while others focus on specific problems.

The readings for the courses reflect both the essential coherence of the program and the flexibility of approach appropriate to an array of individual courses sponsored by all of the departments in the School of Humanities. Each step of the program has two Common Texts: *Genesis-Exodus* and Homer's *Iliad* for Step 1 and Shakespeare's *The Tempest* and Twain's *The Adventures of Huckleberry Finn* for Step 2. While many of the readings are, as we have said, similar among the courses, you will note, as you study the course descriptions, that variations occur in accord with the individually conceived theme of each course, the manner in which the diverse texts lend themselves to inter-textual comparison and the scholarly interests of the faculty members involved. Thus, all of us in the program will participate in an enterprise bound together by common concerns and central materials, but marked also by a significant diversity.

Relationship of the Writing Component in University Studies in the Humanities and the Freshman Writing Seminars at Brandeis

At Brandeis every student must satisfy the English Composition Requirement. This can be done either through the Freshman Writing Seminars, or by exemption, or in certain cases through one of the Humanities Writing Seminars.

The writing component of University Studies in the Humanities, which consists of the three papers and two essay examinations required in all courses, is an integral part of Brandeis' writing program. It adds to the Brandeis curriculum two semesters of directed writing and supplements the Freshman Writing Seminars. In the University Studies courses in the School of the Humanities students will write papers directly related to the subject matter of their inquiry. In Freshman Writing Seminars, writing itself is the subject of the course;

writing is taught as a skill which requires practice, correction and good models. Students learn to edit and rewrite their own prose and that of others in workshops and in regular individual conferences with the instructor. Methods learned in Freshman Writing Seminars are applicable to writing in University Studies and all other college courses. University Studies courses may provide subjects for some Freshman Writing Seminars essays.

As an experiment the Humanities Program has designed a lab-type supplement to the Humanities courses called the *Humanities Writing Seminar*. These seminars, available only in certain courses, meet one day a week in small groups. The course enables qualified students to satisfy both a Humanities requirement and the University writing requirement simultaneously. In the Humanities Writing Seminar assignments will be limited to the skills needed for university-level writing and thinking. Individual tutorial and careful attention to the progress of writing are central to these courses.

Incoming freshmen will be divided into four groups on the basis of their high school records and College Entrance Examination Board Verbal Aptitude and English Achievement Scores:

1.
Those who will be exempted from the English Composition Requirement upon arrival and for whom the directed writing in the University Studies in the Humanities will constitute their training in writing at Brandeis.

2.
Those who will be required to take Freshman Writing Seminar and who may enroll simultaneously in a course in University Studies in the Humanities.

3.
Those who will be required to take Humanities Writing Seminar, a noncredit, one-day-a-week linked Humanities course listed below.

4.
Those who will be required to take a placement examination to determine whether they need to take Basic Composition, a noncredit course that prepares students to take a Freshman Writing Seminar. After the exam and consultation with the instructors, students will enroll in the appropriate course or courses in the fall.

Students required to take a Humanities Writing Seminar should note that they take one by enrolling in one of the following courses:
UHUM1 10a Sec. 2 (Grossman)
UHUM1 16a Sec. 2 (Levitan)
UHUM1 27a Sec. 2 (Kimelman)
UHUM1 29a Sec. 2 (Yglesias)

The Humanities Writing Seminars are available as a means for satisfying Brandeis' Freshman Writing requirement only to members of the class of 1990 who receive permission to take a Humanities Writing Seminar.

Writing and Study Resources in University Studies in the Humanities

As you work on essays or exams for your courses in Humanities you should make use of the help offered during office hours by your professors, Humanities Writing Seminar teachers and course assistants. In addition, each semester a writing consultant will be available. This individual, a trained teacher of writing, will assist you with problems related to your essays no matter in what course you are enrolled. We urge you to make use of the time of our writing consultants.

Taylor Prizes in Writing

The Taylor prizes, named in honor of Mary Ann Taylor whose administrative work helped establish University Studies-Humanities at Brandeis, are awarded each spring for outstanding essays written as part of course work for University Studies courses in the Humanities.

The winners for 1985-1986 were: Hayyim Feldman, *You've Got to Feel It;* Michael Katz, *Martin Luther King, Extremism, Religiosity and Nietzsche;* Steven Schulman, *American Political Hell.*

Procedures for Enrollment in University Studies in the School of the Humanities

The courses in University Studies in the Humanities will section on Thursday and Friday, August 28 and 29 in the Alumni Lounge, Usdan Student Center. Please read *carefully* the Sectioning Procedures published by the Registrar's Office. In making your choice, you may wish to consider both the nature of the readings and the size of the class. You should choose at least THREE (3) courses or more *in order of preference* before you go to sectioning since you might not be placed in the first course of your choice. We believe that this system will reduce confusion and disappointment to a minimum at sectioning time. Step-1 should be completed *before* Step-2. After initial placement, no students can change placement except by permission of the Humanities Program. If you have questions about the requirement, sectioning or the courses offered this year, help will be available in the Humanities Program Office, Rabb 247-248.

Summer Preparation

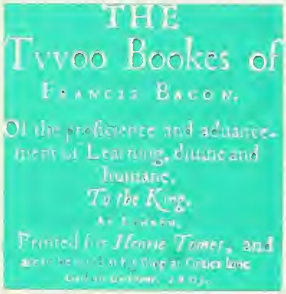
We, as the faculty of this program, look forward to our courses with a great deal of excitement and we hope that you will study carefully our course descriptions so that you can make a judicious selection of courses when you arrive at Brandeis. In addition, we encourage you to begin reading *Genesis-Exodus* from the *Bible* and Homer's *Iliad* (translations by Latimore [Chicago] and Fitzgerald [Doubleday] are recommended) during the summer months, so that you will have a head start with the Common Texts for the fall.

The Committee for University Studies in the Humanities

A Note to Upperclass and Transfer Students

Access to University Studies courses in the School of Humanities is restricted to persons who entered as freshmen in the Class of 1990 with the following exception:

Returning upperclass students and transfers who must complete their University Studies-Humanities requirements may register in any of the classes with the same restrictions noted for freshmen.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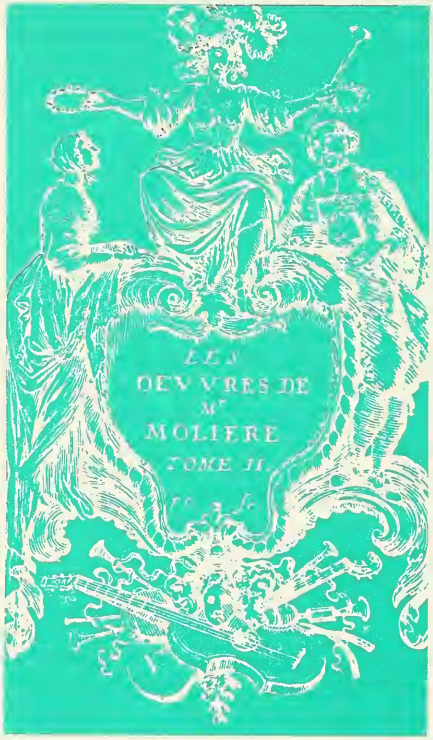
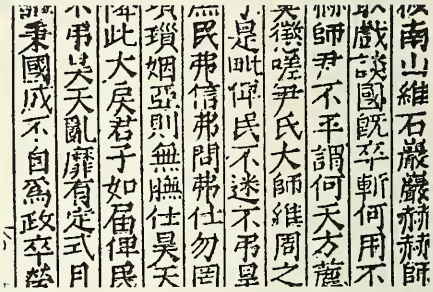
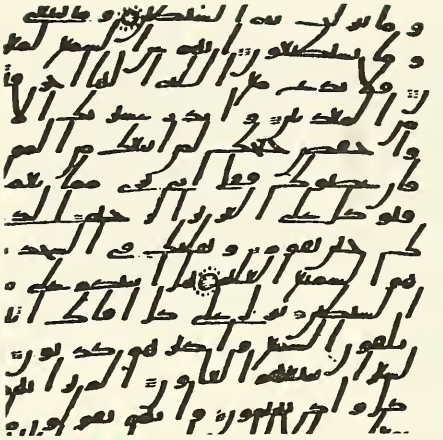
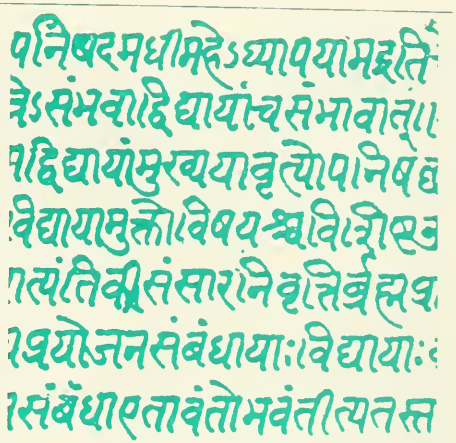
Tvvoo Bookes of
FRANCIS BACON,
Of the proficience and advancement of Learning, divine and humane.
To the King.
Printed for Henrie Tomes, and

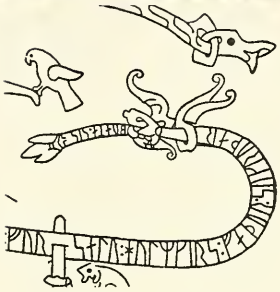




John Milton wa
1608 die Veneris
morning
Christofer Milto
a month before







All Courses will enroll 25 students, except as indicated.

*This course will enroll 90 students.

**This course will enroll 35 students.

***This course will enroll 40 students.

#Enrollment in this course is open to all students. In addition students may enroll in this course as a Humanities Writing Seminar according to the rules on page 5.

UHUM1 6a
Interpreting Our Origins

Alfred Ivry
Near Eastern and Judaic Studies

UHUM1 7a
Law, Morality, Religion

Marvin Fox
Near Eastern and Judaic Studies **

UHUM1 8a
Uncertainty, Conflict and Moral Choice

Sissela Bok
Philosophy

UHUM1 10a
The Structure of the Human World: Antiquity

Allen Grossman
English *#

UHUM1 11a
Continuity and Discontinuity in Western Tradition

John Burt
English

UHUM1 13b
Cornerstones of the West

Patricia Johnston
Classical and Oriental Studies (taught during spring semester)

UHUM1 15a
Blood Cultures

Karen Klein
English

UHUM1 16a
Ways of Seeing the World

Alan Levitan
English ***#

UHUM1 22a
Epic Fathers, Epic Sons

Paul Morrison
English

UHUM1 23a
On Justice

Aaron Katchen
Near Eastern and Judaic Studies

UHUM1 24a
VESTIGIA: The Footprints of Our Past

Ann Koloski-Ostrow
Classical and Oriental Studies

UHUM1 25a
Tragic and Epic Falls

William Flesch
English

UHUM1 27a
Understanding Evil and Human Destiny

Reuven Kimelman
Near Eastern and Judaic Studies *#

UHUM1 28a
On Reading Ancient Texts

Tzvi Abusch
Near Eastern and Judaic Studies

UHUM1 29a
Imagining How We Are I

Luis Yglesias
Romance and Comparative Literature *#

UHUM1 32a
Why Things Happen

Cheryl Walker
Classical and Oriental Studies

UHUM1 37a
Myths and Dramas of
Human Destiny

Murray Sachs
Romance and Comparative
Literature

UHUM1 38a
Myths of Origin and the
Development of Patriarchy

Andrée Collard
Romance and Comparative
Literature

UHUM1 39a
Against the Gods

James Duffy
African and
Afro-American Studies

Enrollment 25
Alfred Ivry

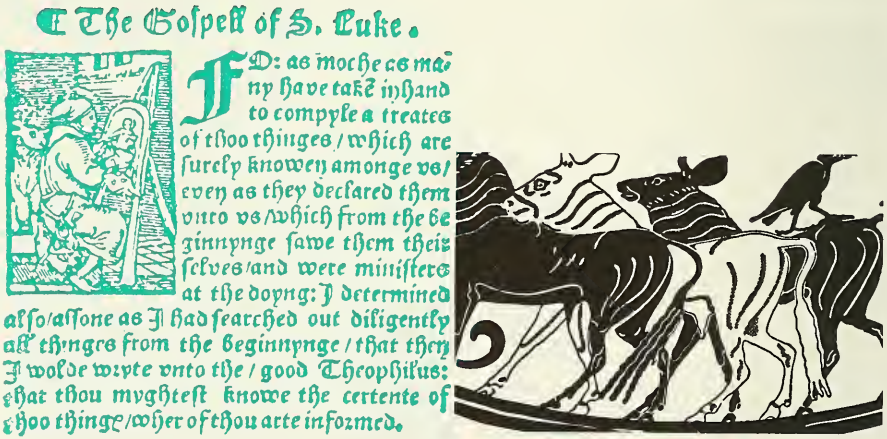
UHUM1 6a
Interpreting Our Origins

Block: VII:
M W 11 F 12

Texts: *Genesis* and *Exodus*; Aeschylus, *Prometheus*; Sophocles, *Oedipus Rex*; Homer, *Iliad*; Virgil, *The Aeneid*; *The Gospel according to Matthew*.

This course will examine texts that stand at the beginning of Western literature and civilization, as judged and interpreted by the heirs of that civilization. The origins of our culture will be traced through a close reading of the tales of these origins, in Scripture, epic poetry and drama. We shall attempt to understand these stories first on their own terms, as the response of ancient humans to the mystery of their own beginnings. We shall then explore the meaning which these texts came to have in late antiquity, a meaning which they represent to this day. Biblical texts will be viewed in the perspective of the rabbis and church fathers; Homer will be complemented by Virgil, Aeschylus by Sophocles. We shall look for those elements in each work which allowed it to speak to its own and to succeeding generations, and try to identify the mechanisms of interpretation through which our origins remained ever fresh.

Requirements: three papers, two examinations.



Enrollment 35
Marvin Fox

UHUM1 7a
Law, Morality, Religion

Blocks: XII/XIII
M W 2-3:30

Required Readings: *Genesis and Exodus;* Homer, *Iliad;* Plato, *Euthyphro, Apology, Crito;* Sophocles, *The Oedipus Cycle; The Gospel according to Matthew.*

Since very early times, the best minds of our civilization have struggled to understand the nature and the foundations of morality. They have wanted to know how morality arises and what constitutes the ground of its authority over our lives. Morality and law exhibit a variety of complex relationships, often striving with each other for supremacy. Some consider law to be little more than morality enforced by the power of the state. Others see law as a set of conventions created for the protection of society and its values, conventions which may well be in conflict with the higher demands of morality. Do conscience and one's own sense of moral obligation stand above the law? Must we submit to the demands of the law even when it offends our convictions about moral duty? These are some of the key questions which are dealt with in the works to be studied in this course.

Throughout our history these questions have frequently been perceived as intimately connected with religion, but the nature of the relationship is far from clear. Religion is the context in which law and morality arise in the ancient world. Does religion dictate the contents of law and morality? Does it rather reflect the force of pre-existing bodies of law and morality? Can law and morality survive without the support and the sanction of religion?

Our study of a group of classic ancient texts will try to discover how some major early writers approached these problems. We shall seek insight through a study of the earliest layers of the Hebrew Bible, on which Judaism is founded, major literary and philosophical works of ancient Greece, on which much of our culture still rests, and a book of the New Testament which gives us a Christian analysis of these fundamental questions.

While the course will focus above all on these issues as they emerge from the readings, particular attention will be given to learning how to read such texts carefully and critically.

Requirements: three papers of about five-seven pages in length, a midterm and a final examination.

Enrollment 25
Sissela Bok

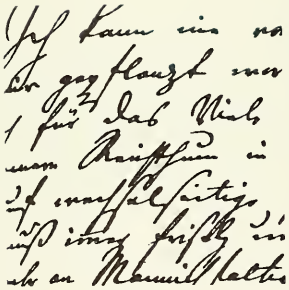
UHUM1 8a
Uncertainty, Conflict and Moral Choice

Block V:
M W Th 10

Readings include: *Genesis, Exodus, Ecclesiastes;* Homer, *The Iliad;* Sophocles, *Philoctetes;* Euripides, *Iphigenia in Tauris, The Women of Troy;* Aristotle, *Nicomachean Ethics* (selections); Thucydides; Plutarch, *Lives;* Cicero, *On Duties* (selections); Seneca's letters; Marcus Aurelius, *The Meditations.*

This course will explore Biblical, Greek and Roman texts that illuminate the sources of uncertainty and conflict in human lives and the choices that individuals, communities and state make in response. It will consider the experience of uncertainty and conflict in reflecting on religious and political questions, and on particular moral choices such as violence and non-violence. It will examine the principles that have been set forth to guide choice as in the Ten Commandments or in the cardinal virtues of the Greeks, and methods that have been suggested for becoming more capable of wise choice.

Requirements: three short papers, a midterm and a final exam.



Enrollment 90
Allen Grossman

UHUM1 10a
The Structure of the Human World: Antiquity

Block V:
M W Th 10

The texts to be studied in this course are: Homer, *Iliad;* the *Gilgamesh Epic; Genesis* and *Exodus;* Aeschylus, *Oresteia;* Sophocles, *Oedipus Rex;* Virgil, *The Aeneid;* Plato/Socrates, *Apology;* the *Book of Ruth;* and *The Gospel according to Matthew.*

This course of study assumes that the human world is not simply given to the human community by nature but rather is structured and transmitted through representations—stories which people receive and tell. Hence, it becomes important to examine the first representations to see what the structure of the human world is, and to ask whether it cannot be otherwise. Each text is viewed both as a singular action with its own beauty and structure and also as a world description which can be compared with other world descriptions.

Among the questions that will be asked are the following: What difference does it make for life in a world if the story about it includes a beginning (as *Bible*) or by contrast a point of emergence (as *Iliad*)? What difference does it make for what can be known or done in a world if the cause of the world is outside and other than the world, or inside and of like substance with it? What is the characterizing value-bearing activity of the person in the founding texts of Western civilization? Are there one, two or several such actions; and does the scene and conception of such an action change as texts recapitulate and comment on one another across time? Emphasis will be placed on the human activity of forming the person in worlds characterized by the apparent inevitability of hierarchy, and by scarcity of the fundamental terms of existence.

As a writer, the student in this course will be required to find three significant problems and to develop the evidence for and implications of these problems in three papers of five to seven pages each. There will also be two examinations requiring the writing of such essays.

Some students in this course will comprise one section of a Humanities Writing Seminar according to the rules specified on page 5.

Enrollment 25
John Burt

UHUM1 11a
Continuity and Discontinuity in Western Tradition

Block VI:
T 10 Th F 11

Texts will include: Homer, *Iliad; Gilgamesh; Genesis, Exodus, Jonah, Matthew;* Aeschylus, *Oresteia;* Euripides, *The Bacchae;* Sophocles, *Oedipus the King;* Plato, *Apology, Crito, Phaedo, Euthyphro.*

One discovers what the human is, it seems, only when one sees it in confrontation with that which is beyond it. Those things which are beyond us limit and thwart us, but in so doing they give us a sense of our value and destiny, they order our experience and they provide us with a final justification for our acts. They do this in two contradictory but equally necessary ways. First, they establish those metaphysical laws and moral maxims by which experience and conduct are governed. Second, they require us, in the name of those very powers which established those laws and maxims, to circumvent them. These two methods of confrontation with transcendental powers, which we might call the principle of order and the principle of discontinuity, depend upon each other in complex ways. The principle of discontinuity depends upon a prior principle of order which it must subvert, as for example the Book of Job depends upon the wisdom literature it implicitly criticizes or as the grace Paul describes in the Epistle to the Romans depends upon Paul's severe notions about the law which that grace compromises. But the principle of order also depends upon the principle of discontinuity, as for example the Mosaic law is made possible only by Abraham's prior willingness to perform, when his Lord commands him to do so, an act which he abhors, or as the new order of justice established at the end of the *Oresteia* depends upon the endless cycle of transgressions which made that new order necessary. This course will examine the interaction between order and discontinuity in certain central texts of Western culture, and it will attempt to address the questions of how values which inhere in the establishment of order differ from those which are established by the interruption of order.

Requirements: three short papers, a midterm and a final exam.

Enrollment 25
Patricia Johnston

(to be given in the spring)

UHUM1 13b
Cornerstones of the West

Block VIII/X:
M W 12:30-2

Required texts: Hesiod, *Theogony*; Homer, *Iliad*; Virgil, *Aeneid*; *Genesis*, *Exodus*; Aeschylus, *Oresteia*; Plato, *Euthyphro*, *Apology*, *Crito*, *Phaedo*; Euripides, *Alcestis*; Pindar, *The Odes*; Catullus, *Poems*; Horace, *Satires*; *Gospel according to Matthew*.

Tradition is, by definition, the "handing down" of culture from one generation to the next. The literary and philosophic tradition of the West has been preserved in a number of works of literature, sometimes reinterpreted or modified by subsequent authors, and thus reflects changing conceptions with the passage of time and the accumulation of experience. A number of these works of literature and philosophy will be studied in this course, with emphasis on the works of the classical Greek and Roman worlds. Comparisons will then be made between Greco-Roman and Hebrew tradition. The degree to which these two worlds merged to form a basis for Western culture will then be considered.

In the course of the semester, three written papers will be assigned. There will be a midterm and a final examination.

Enrollment 25
Karen Klein

UHUM1 15a
Blood Cultures

Block V:
M W Th 10

The primary texts for the course are Homer, The *Iliad* and the *Odyssey*; Aeschylus, *Oresteia*; Plato, *Symposium*; selections from Aristotle, *Nicomachean Ethics*; *Genesis*, *Exodus*, *Ruth*, *1 Samuel*, *2 Samuel*; selections from the *Gospels according to Matthew* and *John*; *Beowulf*.

Each text will be studied intensively in itself and within its wider social context with attention to such variables as class and gender.

This course will examine texts which are products of cultures based on kinship groups. This examination will involve issues of hierarchy and power, the valuation of physical dominance, the place accorded to subgroups, the cultural symbols for prowess and their possible substitutes, the changing locus of authority. The transmission and internalization of values within the familial or tribal groups will be studied in specific relation to reciprocal bonding, the significance of fear and repression, the permutations and conflicts of loyalty within degrees of kinship relations and the expansion of the notion of what constitutes kinship or belonging.

Interwoven among all these general concerns are the literal and symbolic meanings of blood. Blood, for these cultures, is the core reality, the source of values and bonding, the deepest violation, the emblem of power. Codes of behavior define its shedding into permissible and non-permissible categories. The majority of the texts studied in this course involve central acts of murder as violation, as ritual, as sacrifice; or intimate the search within these cultures for alternatives to blood-shed. These alternatives — ethical, spiritual, communal — all present themselves as possibilities with varying degrees of limitation and success.

Enrollment 40
Alan Levitan

UHUM1 16a
Ways of Seeing the World

Block X:
M W Th 1

Readings in order of presentation: *The Epic of Gilgamesh; Genesis; Exodus;* Homer, *Iliad, Odyssey;* Aeschylus, *Oresteia;* Sophocles, *Oedipus the King* and *Oedipus at Colonus;* Vergil, *Aeneid;* Catullus, *Poems.*

This course intends to examine, contrast and compare many of the most ancient and influential literary texts in the Western tradition. The genres include epic (both oral and "literary"), scripture, drama and lyric poetry. Each of the works reflects particular aesthetic and social conventions. We will try to understand those conventions in their own cultural contexts, while at the same time examining the ways in which the works claim attention and admiration from *us* in the 20th century. The center of our concern will be the artistic integrity of each work, but other areas to be stressed include the ideas these works have generated, and variations among them on such topics as love, justice, heroism and death, that have shaped Judaeo-Christian civilization as we know it.

Students will be expected to write three papers of about five or six pages each. There will also be a midterm examination and a final examination.

This course includes one Humanities Writing Seminar which will consist of 15 students within the larger class of about 40 students, according to the rules specified on page 5.

Enrollment 25
Paul Morrison

UHUM1 22a
Epic Fathers, Epic Sons

Block IV:
T Th 9 F 10

Texts: Homer, *Iliad, Odyssey;* Virgil, *Aeneid;* Wittig, *Les Guérillères; Genesis, Exodus; Gospel according to Matthew;* Augustine, *Confessions;* Dante, *Inferno.*

Aeneas, the father of the Roman state and the protagonist of Virgil's *Aeneid,* flees a burning Troy carrying his father, Anchises, on his back. Anchises, however, dies before he reaches Italy; like Moses, he is denied access to the Promised Land. The rescue of the father suggests a principle of continuity between the old world of Troy and the new world of Rome, and hence between the old poem of Troy, the *Iliad* and the new poem of Rome, Virgil's own *Aeneid.* The death of the father in exile, however, suggests a principle of discontinuity, and hence a break between the precursor or "father" text, the Homeric poem and Virgil's own epic ambitions. Epics themselves frequently thematize the relation of father to son, son to father; we shall attempt to take this theme and see it as emblematic of the relation of epic to epic. Like Aeneas, the epic son seems to carry his poetic father on his back, but only to part company with him in order to establish an imaginative space uniquely his own.

The reading list is roughly divided between classical and Biblical/Christian "epic" (a term here used loosely, but one we will attempt to define with some precision as the course proceeds). We will first consider the nature of, and the relation between, the two Homeric poems; we will then consider Virgil's relation to Homer. Next, we will read a contemporary feminist epic, *Les Guérillères,* largely in an effort to problematize the androcentric bias of epic tradition, and hence of this course. We will begin our exploration of Biblical/Christian epic with selections from a text polemically

divided into "old" and "new" testaments. We will conclude with a consideration of the relation of Christian sons, Augustine and Dante, to classical precursors.

Requirements: three short papers and two examinations.

Enrollment 25
Aaron Katchen

UHUM1 23a
On Justice

Block X:
M W Th 1

Works to be studied: Homer, *Iliad;* Aeschylus, *Oresteia;* Sophocles, *Oedipus Tyrannos;* Thucydides, *Peloponnesian War;* Plato, *The Republic;* Aristotle, *Nicomachean Ethics* (in part); Virgil, *Aeneid; Genesis, Exodus.*

There are, of course, numerous definitions of justice. Some have been dispensed in courts of law, some revealed in the precincts of religion. Some have focused on individual rights and responsibilities, some have reflected more largely on the nature and order of the cosmos. All are grounded, however, in a specific conception of humanity, of humankind's potential and limitations; all deal, in some measure or other, with the equities and inequities in the human condition.

It will be our concern in this course to examine, first of all, the premises on which individuals and societies have based their conceptions of right and fairness, and from which human beings derive the principles on which they act. We shall have to consider the merits of the active versus the contemplative life: the consequences of withdrawal from society in search of oneself, or even the extent to which the interest(s) of the individual is (are) independent of or intertwined with the aims and goals of society and form the basis of the social contract. This can be put differently: the destiny of the individual, a person's fate (and even the free will to do one's own thing or even act at all) may be so tied up with the lives and needs of one's family, friends, countrymen and even enemies, that there seems to be no end nor limit to one's personal involvement, responsibility or even guilt.

New principles, institutions and structures may have to evolve in order to rectify inequity, overcome past misdeeds and misfortunes and signal hope for the future. These concerns are articulated in many and various ways in literature. "Such is the way the gods spun life for unfortunate mortals," sang Homer, "that we live in unhappiness." Achilles' acceptance of the premise that the gods visit sorrow upon humanity and that humankind can do little to relieve it allowed for a recognition of his own mortality and then his just reconciliation into society and with himself. For Homer and for other writers, suffering was understood to bring learning. Aeschylus saw justice ultimately leading to expiation in the law court for a long concatenation of misdeed, suffering and retribution. Sophocles' Oedipus suffered through learning, but also executed justice as an intrinsic part of his self-discovery. Thucydides investigated how persons and states in the crisis of war use or abuse power and cause suffering. In the aftermath of war, in the crisis of democracy and with the disappear-

ance of standards of conduct, Plato drafted a blueprint for a new social system, so that justice, a state of the soul and an absolute as he defined it, would be understood and recognized as a true good, worth pursuing. Yet Aristotle, his pupil, denied that any absolute unchanging form of justice existed in the abstract. There were many varieties of justice, he insisted, by which societies try to provide and secure a fair share of happiness and well-being for each person, and he proceeded to describe and differentiate them. Virgil tied justice to national destiny, to duty, honor and piety, to acceptance of one's fate and obeying the will of the gods. In this, he harked back to Homer, but he transformed these issues into an epic commentary on the justice of bringing Roman civilization to the world.

Genesis asks: "Will the Judge of all the earth not act justly?" It responds, in effect, and the response continues with *Exodus*, that precisely because God is moral, the Israelite, both created in His image like all humankind, and liberated uniquely by God from bondage, must imitate Him by setting up a just society.

Justice, then has many ramifications. In some works it is obvious as a theme, in others less so. Moreover, it is but one of the dimensions of each work, and we cannot restrict our discussions to it. Justice can, however, and will provide the golden thread to guide us through the labyrinth of human experience as understood by the world of antiquity.

Requirements: three papers and two examinations.

Enrollment 25
Ann Koloski-Ostrow

UHUM1 24a
VESTIGIA: The Footprints of Our Past

Block X:
M W Th 1

Texts: Homer, *Iliad, Odyssey* (selections); Aeschylus, *Oresteia; Genesis, Exodus;* Euripides, *Electra;* Plato, *Apology;* Virgil, *Aeneid;* Petronius, *Satyricon;* Apuleius, *Golden Ass* (selections); *Gospel according to Matthew.*

A selection of major literary works of the Greeks, Hebrews and Romans will be studied in this course for their artistic and philosophical contributions to Western thought. In these tales we consider relationships between men and women, parents and children, humans and their gods and society and its individuals. Through close scrutiny of the values revealed by these texts we shall explore the very fabric of ancient life and the social, economic, religious and political motivations behind it.

Are there virtues that these cultures of the past have transmitted to us? Can we judge the problems from so long ago and the actions taken to solve them according to any conception of virtue except the one which sets the standard for our own behavior? We shall consider the nature of humanity and morality presented in the Greco-Roman and Hebrew worlds and their enduring significance for our own moral consciousness.

The course will proceed through a combination of class discussion and lecture (with occasional use of archaeological slides to demonstrate material culture). Informed participation in discussion, three papers, a midterm and a final examination will be required.

Enrollment 25
William Flesch

UHUM1 25a
Tragic and Epic Falls

Block IV:
T Th 9 F 10

Texts: Genesis-Exodus; Homer, *The Iliad;* Sophocles, *Oedipus Trilogy;* Plato, *Phaedo;* Virgil, *Aeneid; The Gospel According to Matthew, John,* and *Mary,* and *Revelations;* Milton, *Paradise Lost.*

We will be concerned in this course with some founding responses to the question: How did we get here? and to the oddly parallel question: How did I get here? What relates these two questions? How does a response to one of them turn out to mean a response to the other? What is the nature of the force or power of those responses? And how is it that they retain force and power even if you (you singular or you plural) do not believe they're literally true? In other words, and as befits a UHUM course: what is found, and what is founded, by certain deep meditations on the fact of finding oneself in the world (whether actively or not); and how much are these the same questions?

There will be three essays, a midterm and a final examination.

Enrollment 90
Reuven Kimelman

UHUM1 27a
Understanding Evil and Human Destiny

Block IX:
T 11-1 Th 12

Texts for the course: *Genesis, Exodus;* Homer, *Iliad;* Sophocles, *Oedipus the King;* Platonic dialogues from *Euthyphro* to the *Phaedo; Job;* possibly Matthew's *Gospel* or Sophocles' *Antigone.*

This course is designed to introduce the student to some of the Western classics which deal with the impact of evil on human destiny. Suffering, injustice and death will be studied in their relationship with God, the world and history. The course will focus on how the formative cultures of our civilization — the Hebrew and the Greek — wrestled with these problems and how the various resolutions endeavored to endow human life with meaning.

Requirements: three papers, two examinations.

Some students in this course will comprise one section of a Humanities Writing Seminar according to the rules specified on page 5.

Enrollment 25
Tzvi Abusch

UHUM1 28a
On Reading Ancient Texts

Blocks VII/VIII:
M W 11-12:30

The texts to be studied: *The Gilgamesh Epic; Descent of Ishtar; Genesis-Exodus; Jonah; Psalms; Judges;* Homer, *Iliad;* and other texts.

Selected Babylonian, Biblical and Greek classics will be read. These works treat major issues of human concern. We shall unravel these texts and identify the issues at their core. The action, structure and meaning of each text as well as the psychology of the main characters will be discussed. We are interested in the imaginative dimension of the text: experience, image and story. The texts represent formative stages in the development of Western consciousness and culture. The significance of the texts will be discussed. The course aims to show the student ways of reading and understanding literary expressions of the intellectual adventures of the ancient civilizations whose legacies we continue and transform.

Requirements: three papers and two examinations.

Enrollment 90
Luis Yglesias

UHUM1 29a
Imagining How We Are I

Block VIII/X:
M W 12-1:30

Texts:
Homer, *Iliad, Odyssey;* Sophocles, *Oedipus Rex, Oedipus at Colonus;* Heraclitus; Socrates, selections from Plato including *The Apology; Ennuma Elish; Gilgamesh; Genesis-Exodus;* Apuleius, *The Golden Ass; Gospel According to Matthew; Bhagavad Gita,* and selections from the *Upanishads,* as well as Lao Tsu, Chuang Tzu and assorted Buddhist texts.

The great texts of antiquity present us with images of how we are and what the world we must act in is like, images with which we may want to argue but which are indispensable to modern consciousness. Greece, Rome and the Near East have bequeathed us a complex and perhaps contradictory tradition contained in a handful of wondrous tales which this course will examine in terms of the metaphysics they either generate or which appear to support them. But do the stories of Homer and Sophocles, Plato and the *Old* and *New Testaments* tell us all that antiquity can teach us about what is grave and constant in human affairs?

Brief selections from Hindu, Taoist and Buddhist texts will also be read throughout the term in order to provide ample opportunities for lively discussions on this issue.

Requirements: three papers and two examinations.

Some students in this course will comprise one section of a Humanities Writing Seminar according to the rules specified on page 5.

Enrollment 25
Cheryl Walker

UHUM1 32a
Why Things Happen

Block XIII:
M W F 3

Texts:
Genesis, Exodus, Job, Gospel according to Matthew;
Homer, *Iliad;*
Sophocles, *Trachiniae, Oedipus Tyrannus;*
Virgil, *Aeneid;*
Euripides, *Medea.*

The basic question to be addressed will be that of why things happen, a central issue for every culture and every individual; the answer accepted by a society is both specific in its applications and universal in its perceptions. For the question of causality has important consequences for the society and the individual: personal and social responsibility for one's actions, the degree of one's control over the physical and metaphysical world, the very significance of action. A major concern thus will be the relationship between divine and mortal beings.

Selected works from the biblical, Greek and Roman world will be examined to determine the answers of some ancient cultures to these questions and the variations possible within a single society. We shall consider the afflictions and limitations imposed by God and society upon humankind in the stories of Job, Oedipus, Heracles, Medea and Aeneas; the value of history for explaining people and events in *Genesis, Exodus* and the *Iliad;* and the fusion of the historical and the religious explanations in the *Gospel according to Matthew.*

The class will be conducted as a mixture of lecture and discussion. Two examinations and three papers are required.

Enrollment 25
Murray Sachs

UHUM1 37a
Myths and Dramas of Human Destiny

Block V:
M W Th 10

Texts: *Gilgamesh Epic;* Homer, *Iliad;* Sophocles, *Oedipus the King* and *Antigone;* Plato, *Apology of Socrates;* Virgil, *Aeneid;* Plautus, *Pot of Gold; Genesis, Exodus* and *Job; Gospel According to St. Matthew.*

The exact nature of our universal human destiny, and the implications of that destiny for the possibilities of the individual human life, have been central concerns of every ancient culture of which we have written records. The purpose of this course will be to study outstanding texts, historical, philosophical or literary, representative of several ancient cultures, in order to see how those cultures addressed those two central concerns. By asking of each text the same two basic questions: of what does human destiny consist? and therefore, how may one best live one's life? we may hope to discern both how these ancient cultures resembled and differed from one another in the most fundamental ways, and how these cultures resembled and differed from our own.

Classroom work will proceed, as much as feasible, by means of discussion and debate. Three short essays and two examinations will be required.

Enrollment 25
Andrée Collard

UHUM1 38a
Myths of Origin and the Development of Patriarchy

Block VI:
T 10 Th F 11

Texts:
Genesis-Exodus 1-20;
Homer, *Iliad;*
Book of Ruth;
Hesiod, *Theogony;*
The Gilgamesh Epic;
Plato, *Symposium;*
Sappho, *Collected Poems;*
Euripides, *Bacchae;*
Jane Harrison, *Themis;*
American Indian myths: texts to be announced.

In this course we will be studying stories about how people have accounted for the sources of their being. We will be asking ourselves questions like: What is patriarchy? Is it inevitable and universal? Are there alternatives to it?

We will be concerned with the effects of these accounts on women. Some of these stories provide authorization for social control and we will be determining how these controls have had an impact on women's lives and consciousness. Also we will try to determine what alternative representations are embedded in some of these narratives. Are there differences in values, perspectives and structures in stories women tell about themselves? In addition to the texts listed above we will also be discussing other cultures' representations of their origins.

Students will be required to formulate their own questions and to develop them in three short papers. There will also be two examinations.

Enrollment 25
James Duffy

UHUM1 39a
Against the Gods

Blocks IX:
T 11-1 Th 12

Texts:
Homer, *The Iliad;*
Genesis and *Exodus;*
Caesar, *The War in Gaul;* Plato, *The Death of Socrates;* Sophocles, *The Oedipus Cycle;*
Sappho, *Poems;*
Petronius, *The Satyricon.*

A study of the creation of the individual within classical society. Attention will center on the developing literary arrangements of the hero/heroine as he/she adjusts to changing ethical possibilities.

Student obligations: three papers and two examinations.

Paradiſe loſt.

A

POEM

Written in

TEN BOOKS

By *JOHN MILTON.*

Licenſed and Entred according to Order.

LONDON

Printed, and are to be ſold by *Peter Parker* under *Creed* Church neer *Aldgate*; And by

THE

Tragicall Hiſtorie of

HAMLET,

Prince of Denmarke.

By William Shakeſpeare.

Newly imprinted and enlarged to almoſt as much againe as it was, according to the true and perfect Coppie.

AT LONDON,

Printed by I. R. for N. L. and are to be ſold at his

L'AURORE

Littéraire. Artistique. Sociale

J'Accuse...!

LETTRE AU PRÉSIDENT DE LA RÉPUBLIQUE

Par ÉMILE ZOLA

Kopf der Zeitungsnummer mit dem Artikel „J'accuse"

ŒUVRES

DE

RACINE.

TOME PREMIER.

A PARIS.

PRIMERA PARTE D'EL INGENIOSO hidalgo don Quixote de la Mancha.

Capitulo Primero. Que trata de la condicion, y exercicio del famoſo hidalgo don Quixote de la Mancha.

EN vn lugar de la Mancha, de cuyo nombre no quiero acordarme, no ha mucho tiempo que viuia vn hidalgo de los de lança en aſtillero, adarga antigua, rozin flaco, y galgo corredor. Vna olla de algo mas vaca que carnero, ſalpicon las mas

SEGVNDA

PARTE DE

COMEDIAS,

DE DON PEDRO CALDERON DE LA Barca, Cauallero del Abito de Santiago.

RECOGIDAS

POR DON IOSEPH CALDERON DE LA Barca ſu hermano.

DIRIGIDAS,

AL EXCELENTISSIMO SEÑOR DON RODRIGO de Mendoza Roxas y Sandoval Duque Vrgel y Lerma Señor de las Casas de Mendoza y Vrgel, Duque del Infantado y Marques de Cenete, &c.

All Courses will enroll 25 students, except as indicated.

*This course will enroll 90 students.

UHUM2 40b
The Structure of the Human World: Modernity

Allen Grossman
English *

UHUM2 41b
Journeys to Redemption

Edward Kaplan
Romance and Comparative Literature

UHUM2 43b
Charting the Void

Robert Szulkin
Germanic and Slavic Languages

UHUM2 45b
Idea and Actuality in Western Civilization

Robert Preyer
English

UHUM2 48b
Imagining How We Are II

Luis Yglesias
Romance and Comparative Literature *

UHUM2 50b
Allegories of the Body

Helena Michie
English

UHUM2 51b
Women in Patriarchal Culture

Andrée Collard
Romance and Comparative Literature

UHUM2 52b
The Society and Culture of Discontent

Erica Harth
Romance and Comparative Literature

UHUM2 56b
Reason, Imagination and the Human Condition

Murray Sachs
Romance and Comparative Literature

UHUM2 58b
The World As Text

Lennard Davis
English

UHUM2 59b
Heroes

James Duffy
African and Afro-American Studies

UHUM2 60b
News of the Universe

Maurice Stein
Sociology

UHUM2 62b
Passage to India: Readings in Sanskrit Literature

Kenneth Langer
Humanities

UHUM2 65b
Adventures, Meditations and Travels

Amelie Rorty
Philosophy

UHUM2 66b
Insiders and Outsiders

Eberhard Frey
Germanic and Slavic Languages

UHUM2 67b
Inventing Humanity

Anne Janowitz
English

UHUM2 68b
States of Communication: A Critique of Public Opinion

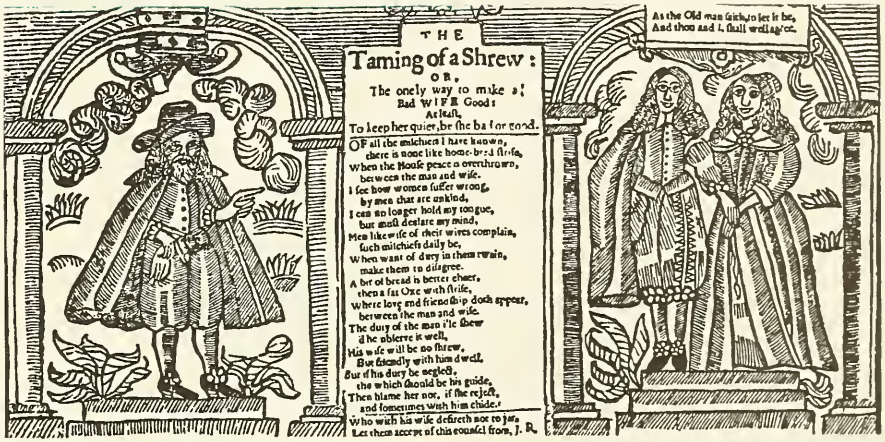
Robert Greenberg
Philosophy

UHUM2 69b
Varieties of Love

Linda Frisch
Germanic and Slavic Languages

UHUM2 71b
Self-Images of the Modern Age

Andreas Teuber
Philosophy *

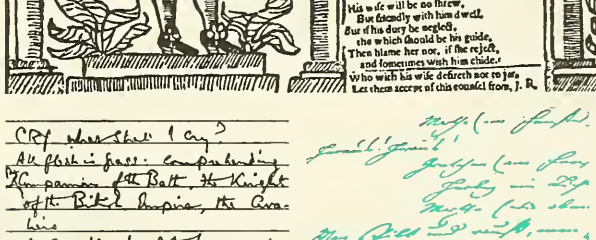


UHUM2 72b
Discoveries Beyond The Boundary

Robin Miller
Germanic and Slavic Languages

UHUM2 73b
Fantasy and Gender

Scott Derrick
English



Eliot, „Schwierigkeiten eines Staatsmanns". Erste Seite des Originalmanuskripts

Enrollment 90
Allen Grossman

UHUM2 40b
The Structure of the Human World: Modernity

Block V:
M W Th 10

The texts which will be read in this course are: *The Gospel according to John*; Apuleius, *The Golden Ass*; Augustine, *Confessions*; Dante, *The Divine Comedy*; Montaigne; Shakespeare, *The Tempest*; Rousseau, *Discourse on Inequality*; poems of Emily Dickinson; Twain, *Huckleberry Finn*; Tolstoi, *The Death of Ivan Ilych*.

The premise of this course is that these great stories constitute decisive experiments with respect to human success and failure, in view of the culturally received nature of the person and the established structure of the world. The texts have been chosen because the kind of human experiment in each and the account of the world in which that experiment takes place have large explanatory usefulness for understanding our experience of humanity's task in the world in which we live.

They will be studied in the order in which they arise in history because they represent not merely counterposed alternatives, but also incrementally elaborated images — each successor text knowledgeable of and enclosing its predecessor and making predictions about the texts which will be in turn its own successors. Since there are among these texts several kinds and styles of story, attention will be given to the implications of the various procedures of discourse for bringing the world to light.

Among the questions that will be asked are these: What kind of knowledge does each style of telling make possible and make impossible? Why are gods and god terms inevitably (as it seems) mingled with the business of personhood? And how do alternative conceptions of the god predict the form of the person and the structure of his world? How does consciousness of lateness in time (measured as distance from the source of validating event) change the task of human self-invention? Why are there so few story-kinds (so few destinies) in a world as apparently diverse as the post-Christian culture of the West?

As a writer, the student in this course will be required to find three significant problems and to develop the evidence for and implication of these problems in three papers of five to seven pages each. There will also be two examinations requiring the writing of similar essays.

LE CID
TRAGI-COMEDIE

Enrollment 25
Edward Kaplan

UHUM2 41b
Journeys to Redemption

Block IV:
T Th 9 F 10

Reading list:
Camus, *The Stranger;* Dante, *Purgatorio;* Rabelais, *Gargantua;* Shakespeare, *The Tempest;* Blake, *The Marriage of Heaven and Hell, Songs of Innocence and of Experience;* Baudelaire, *The Flowers of Evil;* Tolstoy, *The Death of Ivan Ilych;* Twain, *Huckleberry Finn.*

Literature often symbolizes the meaning of existence as a journey in which a person progresses from error to truth, from affliction to freedom and redemption. We will study representative masterpieces in pairs so that each work will help illuminate the other. This will be the order: Camus' novel and Dante's narrative poem will contrast 20th-century humanism with Christian faith; Rabelais' comic fable and Shakespeare's tragedy both convey the search for justice and love; the poetry of Blake and Baudelaire explores the struggle between evil and idealism; two modern writings, by Tolstoy and Mark Twain, will contrast comic and tragic journeys to wisdom.

These authors all express their intensely moral sensitivity to human life through works of great artistic beauty. Writing seems to bring them redemption from suffering and doubt. The class will combine lecture with discussion in our attempt to understand how writers construct lasting edifices of meaning during periods of personal or cultural turmoil. Classes will combine textual analyses with general reflections on the human drama expressed.

Requirements: three papers of five-seven pages each, midterm and final examinations.

Enrollment 25
Robert Szulkin

UHUM2 43b
Charting the Void

Block X:
M W Th 1

The texts to be explored:
Augustine, *Confessions;* Shakespeare, *The Tempest;* Montaigne, *Essays;* Twain, *Huckleberry Finn* Pascal, *Pensees;* Diderot, *Rameau's Nephew;* Dostoevsky, *Notes from the Underground;* Tolstoy, *The Death of Ivan Ilyich;* Camus, *The Plague;* Victor Frankl, *Man's Search for Meaning.*

The texts for this course have been selected with the presumption that their authors present a view of the world which is essentially polaric in nature; a view which sees humanity as standing between belief and despair; a view of humankind in constant struggle with self and God, self and other. The selection of texts further presumes the existence of a mode which I entitle "The Void" and which we will attempt to define more precisely during the course of study.

This course will seek answers to such questions as: to what degree is humankind capable of choosing one pole (belief, commitment, conversion) over another (despair, rejection, escape)? Close examination of the above-listed texts will bring to the fore many other important questions for our consideration.

Students will be required to write three papers, five to eight pages each. In addition there will be two examinations for the course, a midterm and a final.

Enrollment 25
Robert Preyer

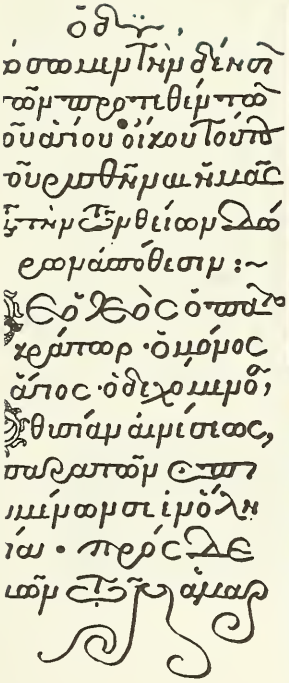
UHUM2 45b
Idea and Actuality in Western Literature

Block VI:
T 10 Th F 11

The texts to be used: Dante, *Inferno;* Shakespeare, *The Tempest;* Diderot, *Rameau's Nephew;* Twain, *Huckleberry Finn;* Ibsen, *Hedda Gabler;* James, *The Portrait of a Lady;* Forster, *A Passage to India;* Kafka, *The Metamorphosis.*

At any given moment in the life of a culture there are available conventional paradigms for estimating the value and worth of human behaviors. These great explanatory schemes, if they are not to imprison us, must be constantly tested, their range and applicability challenged by the vivid representation of the pressures put upon them by new needs, new experiences. Great works of fiction enact the dramatic interplay between existing structures of meaning and new actualities. The works to be studied in this section were chosen because they convey vivid images of this ongoing tension and what it feels like to live at moments of time when the gap between idea and actuality, meaning and experience, has become so intolerable that changes must occur if the culture or its individuals are to endure. To begin to comprehend what is at stake in these fictional enactments of significant moments of stress in the lives of individuals who live in a world full of other people is, of course, to understand how Western culture negotiates the contradictory demands for change and continuity and how it adjusts the ever shifting boundaries between the self and others.

There will be three papers and two essay examinations.



Quod cũ audisset dauid: descendit in presidiũ. Philistijm autem venientes diffusi sunt in valle raphaim. Et cõsuluit dauid dñm dicens. Si ascendã ad philistijm: et si dabis eos ĩ manu mea? Et dixit dñs ad dauid. Ascende: qã tradens dabo philistijm in manu tua. Venit ergo dauid ad baalpharasim: et percussit eos ibi et dixit. Diuisit dñs inimicos meos coram me: sicut diuidunt aquas. Propterea vocatũ ē nomen loci illi? baalpharasim. Et reliquerunt ibi sculptilia sua: q̃ tulit dauid et

Enrollment 90
Luis Yglesias

UHUM2 48b
Imagining How We Are II

Blocks VIII/X:
M W 12-1:30

Texts:
Song of Roland; World of Islam: selections from *Koran*, *The Book of the Thousand and One Nights*, Attar's *The Colloguy of the Birds*; Gottfried, *Tristan*; Rojas, *The Spanish Bawd*; Shakespeare, *The Tempest*; Selections from the Hsi-yu Chi *(Journey to the West)*; Twain, *Huckleberry Finn*; Kipling, *Kim*; Selections from Basho, Chikamatsu; Tanizaki, *Some Prefer Nettles*; Kerouac, *The Dharma Bums*; Doris Lessing, *The Marriages Between Zones, Three, Four and Five*; Zera Neale Hurston, *Their Eyes Were Watching God.*

Shakespeare's *The Tempest* provides us with this semester's theme as we explore the impact of "Brave New Worlds" on the old world sense of how we are and what the world we must act in is like. We begin with the first modern east-west opposition as established in *Roland* which denies any value to the world of Islam. Then, after a corrective excursus into that enormously sophisticated world, we return to Gottfried's *Tristan*, a heterodox text that challenges Christianity in the name of passion and which proposes a view of reality profoundly influenced by Islam. Rojas, *The Spanish Bawd*, our next text, tells a love story which takes place in a world secularized as a result of Spain's effort to supress both Judaism and Islam. A fascinating result is the first self-conscious presentation of class conflict, which is another variation on our theme.

With *The Tempest* we begin a series of journeys (The *Hsi-yu-Chi*, *Huckleberry Finn*, *Kim*) that variously attempt to come to terms with a cultural other which we now can see is a fundamental task of our own period. Next, Tanizaki's classic *Some Prefer Nettles*, supported by selections from traditional Japanese literature, traces the westernized protagonist's rejection of European values in terms that contrast dramatically with America's romance with Japan as recorded in Kerouac's *The Dharma Bums*. We end with novels by Zora Neal Hurston and Doris Lessing that restate our theme in terms of gender and race conflict.

Enrollment 25
Helena Michie

UHUM2 50b
Allegories of the Body

Block XI:
T 1 Th F 2

Texts:
The Gospel according to Matthew;
Dante, *The Inferno;*
Shakespeare, *The Tempest;*
Shelley, *Frankenstein;*
Bronte, *Jane Eyre;*
Dickinson, selections from *Final Harvest;*
Twain, *Huckleberry Finn;*
Tolstoi, *The Death of Ivan Ilych;*
Freud, *Dora;*
Adrienne Rich, Poems.

Beginning with the assumption that this course is made up of a body of texts and that we are trying to come to terms with a body of knowledge, we will, throughout the semester, be looking at the way allegories of the body shape the writing and thought of our culture.

We will be looking particularly closely at these related concerns: 1) textual taboos against depiction of the body, what bodily parts are described or fetishized, what parts are left unrepresented and how this changes with time; 2) why the body is chosen as a repository for cultural metaphor and what this tells us about human perception; 3) the difference between how male and female bodies are portrayed and act as metaphors; and 4) whether full depiction of the body is possible or desirable, and what it would mean for us as readers and as human beings if we were not in some way alienated from our physical selves.

Although the course will focus primarily on the works listed above, class discussions will also introduce materials from biology, medicine, psychology and art.

The course will be run as a seminar; students will be required to write three papers and two examinations. Emphasis will be placed on pre-writing and rewriting.

Enrollment 25
Andrée Collard

UHUM2 51b
Women in Patriarchal Culture

Block VI:
T 10 Th F 11

Texts:
Shakespeare, *The Tempest;*
Twain, *Huckleberry Finn;*
K. Millett, *Sexual Politics;*
C. Bronte, *Jane Eyre;*
Montaigne, "Apology for Raymond Sebond";
Lessing, *The Golden Notebook;*
V. Woolf, *To the Lighthouse;*
A. Dillard, *Pilgrim at Tinker Creek;*
C. Perkins Gilman, *Herland.*

Societies hang together and function on the strength of value systems wrought for the common good. What values? Who shaped them? For whose common good? Is it common, is it good?

For Shakespeare and Twain, women and the natural world are sources of inspiration for men's actions and authority. Through reading a variety of texts by women also concerned with nature and action, we will be examining the other side of the world men have presented to us. In light of these representations how are women hearing their own voices and how are they developing their identity and sources of authority?

Students will be required to formulate their own questions and to develop them in three short papers. There will also be two examinations.

Enrollment 25
Erica Harth

UHUM2 52b
The Society and Culture of Discontent

Block X:
M W Th 1

Texts:
Freud, *Civilization and Its Discontents;*
Montaigne, *Essays;*
Shakespeare, *The Tempest;*
Rousseau, *Discourse on Inequality;*
E. Gaskell, *North and South;*
Marx, *Capital I* (selections);
Ibsen, *A Doll House;*
Twain, *Huckleberry Finn;*
Juliet Mitchell, "Women: The Longest Revolution."

The main questions for us will be: How did we get where we are today? What is the history of our values?

During the successive social transformations of the past four hundred years, values centering on the individual in society, views of what is masculine or feminine, family life, sexual relationships, power and economic exchange have undergone striking change. At key historical moments—the transition from an agricultural, precapitalist society to industrial capitalism, and, more recently, the transition to the post-industrial era—Western culture has interrogated itself and found its own discontents. Through the prism of these discontents, as they have been transmitted to us in critical thought and imaginative writing, we will attempt to analyze the meaning of some fundamental cultural values in Western society.

Emphasis will be on an understanding, through close reading, of each text in historical context and in relation to the other texts in the syllabus.

Requirements: three papers and two examinations.

Enrollment 25
Murray Sachs

UHUM2 56b
Reason, Imagination and the Human Condition

Block V:
M W Th 10

Reading list:
Augustine, *Confessions;*
Dante, *Inferno;*
Montaigne, *Essays* (selections);
Shakespeare, *The Tempest;*
Molière, *Don Juan;*
Voltaire, *Candide;*
Twain, *Huckleberry Finn;*
Tolstoy, *The Death of Ivan Ilych;*
Mann, *Death in Venice,*
Anouilh, *Antigone.*

Many of the books we call "great" are still alive for us today because of the power and insight with which they have addressed that central dilemma of human existence: how to live productively with the knowledge of our own mortality. The great books chosen for this course all illuminate that central dilemma, each in a distinctive manner, and all employ the human faculties of reason, or imagination, or a combination of the two, as their principal tools of analysis. Moreover, the reading list has been deliberately selected to sample a wide spectrum of the cultures and historical epochs of Europe and America, so that the texts, taken all together, might present a composite portrait of how the Western world has interpreted the human condition across the ages, from the fourth to the 20th-century.

Study of these carefully chosen texts will mainly take the form of classroom discussion and debate. A sequence of three short essays will be required of each student. There will be a mid-term and a final examination.

Enrollment 25
Lennard Davis

UHUM2 58b
The World as Text

Block XI:
T 1 Th F 2

Texts:
Paul, *Romans;*
Montaigne, *Essays;*
Swift, *Gulliver's Travels;*
Shakespeare, *The Tempest;* Blake, *Selected Poems;* Wordsworth, *The Prelude;* Conrad, "Heart of Darkness";
Marx, *Economic and Philosophical Manuscripts;* Twain, *Huckleberry Finn;* Freud, *Civilization and Its Discontents;* Barthes, *Mythologies.*

It is characteristic of the Western literary tradition to believe that the world can be recorded, read and understood in texts. Writers in this tradition share a growing faith with readers that language can describe and enclose such diverse phenomena as landscape, knowledge, being, sexuality and even death.

This course will trace the waxing and waning of this faith that the world can be read by considering the social and political contexts of a variety of major works from the early Christian era to the present.

Class participation, oral presentations and a general level of disputatiousness will be encouraged.

Requirements: three medium-length papers and two exams.

Enrollment 25
James Duffy

UHUM2 59b
Heroes

Blocks IX:
T 11-1 Th 12

Texts:
Poem of the Cid;
Twain, *Huckleberry Finn;*
Shakespeare, *The Tempest;*
Cervantes, *Don Quixote;*
Rousseau, *Discourse on Inequality;*
Voltaire, *Candide;*
Bronte, *Jane Eyre;*
Hardy, *The Mayor of Casterbridge;*
Fitzgerald, *The Great Gatsby;*
Remarque, *All Quiet on the Western Front;*
Camus, *The Stranger.*

In this course we will study and discuss the fulfillment of individual responsibility — to country, to family, to an ideal or to oneself. We will be concerned with the significance of character in literature and in life and how it is revealed and recorded through acts of heroic or trivial responsibility.

Student obligations: three papers and two examinations.

Enrollment 25
Maurice Stein

UHUM2 60b
News of the Universe

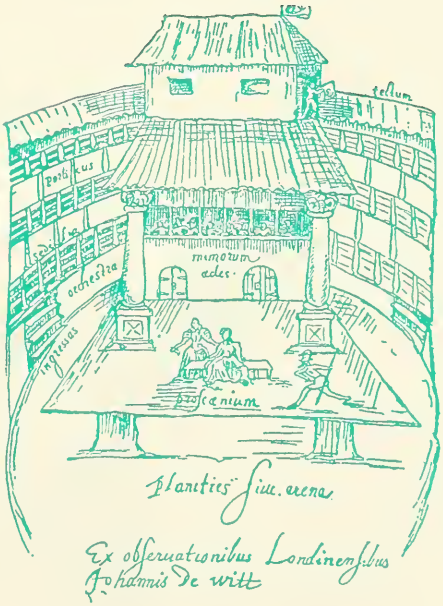
Block XV:
T 2-4 Th 3

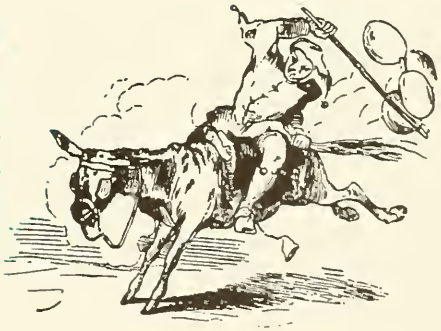
Texts:
Shakespeare, *King Lear, The Tempest;*
Tolstoy, *The Death of Ivan Illych;*
Twain, *Huckleberry Finn;*
Deer & Erdoes, *Lame Deer Seeker of Visions;*
May Sarton, *Reckoning;*
Adrienne Rich, selections;
Robert Bly, *News of the Universe.*

This course studies texts from several historical epochs. These texts show the ways in which the Western Tradition constructs and deconstructs our Universe according to a series of polarized themes including hell/heaven, sinner/saint, fool/king, animal/human, body/mind, death/life, dark/light, female/male and nature/culture among others. We will explore the ways in which these dichotomies shape and subvert our appreciation of who we are, who we live with, where we live and how we change our lives.

We will examine efforts by Western writers to heal the effects of divided consciousness and also turn to a few non-Western thinkers for alternative visions.

Requirements: three short papers and two examinations.





Enrollment 25
Kenneth Langer

UHUM2 62b
Passage to India: Readings in Sanskrit Literature

Block XV:
T 2-4 Th 3

Texts:
Vedas and *Upanisads* (selections);
Bhagavad Gita and other selections from the *Mahabharata;*
Kalidasa, *Birth of a Prince, The Transport of Love,* and *Sakuntala;*
Jayadeva, *Love Song of the Dark Lord;*
Vatsyayana, *Kamasutra* (selections);
selections from various texts on Indian literary theory; Gandhi, *Autobiography;*
Rabindranath Tagore, selected poems.

Prerequisite:
Completion of a Step-I UHUM course is required.

India claims a rich and unbroken tradition of literature dating back to the first millenium B.C. Our course will span some three thousand years of Indian literature, focusing on the classical poetry and drama in Sanskrit.

Our journey to India begins with a brief look at her most ancient and sacred scriptures, the *Vedas,* which are at once poetic and dogmatic, religious and secular, profoundly philosophical and yet teeming with a Pantheon of colorful gods and goddesses. We will identify in these early texts various modes of thought that exerted their influence on later literature.

Next stop will be the Indian epic—an ocean of stories that paint a vivid picture of India around the Christian Era. We will discuss both form and content, discovering many characteristics that are known to us from the works of Homer.

Attention will then shift to some of India's finest court poetry and drama. Written between the fifth and 12th centuries, this classical literature depicts with sensitivity and psychological insight the human conditions as interpreted by India's courtly elite. We shall see why romantic love, in its most exhilerating and most painful moments, preoccupied the Indian mind and why no tragedy as we know it from Greek drama was ever written.

Our appreciation and understanding of Indian literature will be enhanced by reading and discussing excerpts in translation from ancient Sanskrit texts on poetics and literary criticism.

Finally, we will leave the stately world of Sanskrit literature behind to enter the contemporary period with Gandhi's autobiography and the poetry of Nobel Prize winning Bengali poet Rabindranath Tagore.

Requirements: three short papers and two examinations.

Enrollment 25 Amelie Rorty	**UHUM2 65b** **Adventures, Meditations and Travels**	Block V: M W Th 10
Texts: *The Book of Jonah;* St. Ignatius of Loyola, *The Spiritual Exercises;* Shakespeare, *The Tempest;* Descartes, *Meditations;* Hobbes, Locke and Hume (selections); Swift, *Gulliver's Travels;* Twain, *Huckleberry Finn;* Freud, some case studies; Sartre, *The Words;* Tolstoi, *The Death of Ivan Ilych.*	There are many modes of travelling: we get from one place to another spiritually and intellectually, as well as spatially and temporally. But transportation also takes place dramatically and narratively, logically and psychologically. We shall read a variety of genres—sacred texts, meditations, dramatic presentations, novels, anthropological reports, autobiographies, psychiatric case studies, satire—that explore or attempt to produce transformations of various kinds. We shall pay special attention to the ways that the substance of the transformation is expressed in style, form and imagery; we shall also be interested in the political implications of such transformations.	Requirements: active participation in class; enthusiastic and careful reading; three papers and two exams.

Enrollment 25 Eberhard Frey	**UHUM2 66b** **Insiders and Outsiders**	Block V: M W Th 10
Texts: Dante, *Inferno* (selections); Rabelais, *Pantagruel;* Shakespeare, *The Tempest;* Rousseau, *Discourse on Inequality;* G. E. Lessing, *Nathan the Wise;* Kleist, *Earthquake in Chile;* Mary Shelley, *Frankenstein;* Buechner, *Woyzeck;* Twain, *Huckleberry Finn;* Kafka, *A Hunger Artist;* Camus, *The Stranger;* Grass, *Cat and Mouse.*	Most of us feel happy and contented when we are part of a close circle of family and friends, when we are accepted among our peers and neighbors, and when we are successful in our efforts to become respected, useful members of society. We human beings are social creatures. But what if we find ourselves on the outside, excluded by choice or by circumstance? How will we cope? How will our "fellow" humans treat us? What are the pressures — social, psychological, moral — that lead to exclusion or inclusion? What are the rights and responsibilities the individual and society have toward each other? How about groups of the privileged and outcast, singled out for racial, religious, economic reasons? These are some of the questions we will ask ourselves as we study a selection of important literary works from the Middle Ages to the present. Emphasis will be on the careful reading of texts, many of them novellas, and the appreciation of individual styles and different modes of thought and expression. Class discussion and voluntary student presentations will be encouraged. Requirements: three short papers and two examinations.	

Enrollment 25
Anne Janowitz

UHUM2 67b
Inventing Humanity

Block X:
M W Th 1

Texts:
Dante, *Inferno;*
Shakespeare, *King Lear* and *The Tempest;*
Twain, *Huckleberry Finn;*
Pope, *An Essay on Man;*
Wordsworth, *The Prelude;*
Shelley, *Frankenstein;*
Marx, *1844 Manuscripts;*
Freud, *Civilization and Its Discontents;*
Proust, *Swan's Way;*
Fitzgerald, *The Great Gatsby;*
Faucault, *Madness and Civilization* (recommended).

What do we mean by "humanity"? Is "humanness" a set of essential and unchanging characteristcs, or does society continually invent new meanings for the term?

In this course, we will critically explore changing and competing definitions of humankind. Our goal is to understand how central poets, novelists and "reasoners" have built their poems, novels and theories upon distinct assumptions and interpretations to define the human by reference to God, to nature, to labor, to consciousness and to instinct.

We will not only place each text in its historical milieu but also investigate how the structure of a text informs and is informed by a particular conception of the human condition.

Among the questions we will address: To what extent does historical exigency determine a given definition of humanity? Can we differentiate between mankind and womankind? How does a reasoned argument about the constitution of human nature differ from its poetic or dramatic representation? How do the concepts "human" and "humane" relate to each other? What are our contemporary definitions of humanity?

Requirements: three short papers and two examinations.

Enrollment 25
Robert Greenberg

UHUM2 68b
States of Communication:
A Critique of Public Opinion

Blocks VII/VIII:
M W 11-12:30

Texts: Dante, *The Inferno;* Machiavelli, *The Prince;* Shakespeare, *The Tempest;* Rousseau, *Discourse on Inequality;* Marx, *The Communist Manifesto;* Twain, *Huckleberry Finn;* Dewey, *The Public and Its Problems;* Lippmann, *The Public Opinion;* W. V. Quine, *From a Logical Point of View;* J. L. Austin, *How To Do Things With Words;* Marshall McLuhan, *The Medium Is The Message.*

The public in each age is characterized by its distinctive medium of communication, but the principles of discourse about communication remain constant. The transition from manuscript to print to the electronic media can be historically traced from the origins of the modern age to our present day captivation by TV. As our media change so does our discourse about how public opinion must be formed. An age in which pamphleteering is a dominant mode of shaping public opinion, for example, will have a distinct view about public opinion from the discussion of it that is prevalent today.

Within any age, however, it is possible to develop a critical standpoint from which the discourse in any age about communication, including the present, can be viewed. From this critical point of view principles that govern all discussion about communication can be spoken to and understood by any one living in any age. Our discussion of these timeless principles belongs to the *Critique* of communication.

Currently, Anglo-American philosophy is not concerned with the principles that determine how we talk about how the media shape public opinion. It rather devotes itself to the theory of language and communication in general. We, in this course, will begin to change that by directing our attention to that particular issue. To do this we will develop a set of principles that determine how public opinion can be said to be shaped and expressed through the media of the age and we will apply these principles to what other speakers have said about how opinion had to have been formed in their own time.

Ours is therefore not a direct application of the principles to the actual formation of opinion as it has occurred in history, but rather to what others have said concerning what has actually happened. As such it is a *Critique* which tells us how any communication of the principles of communication is possible. It will therefore tell us what communication must be insofar as it is something we can talk about. But what else could it be?

Requirements: three papers, a midterm and final examination.

Enrollment 25
Linda Frisch

UHUM2 69b
Varieties of Love

Block VI:
T 10 Th F 11

Reading list:
Gospel according to John;
Gottfried, *Tristan;*
Dante, *Inferno;*
Shakespeare, *The Tempest;*
Goethe, *The Sufferings of Young Werther;*
J. Austen, *Pride and Prejudice;*
Hawthorne, *The Scarlet Letter;*
Twain, *Huckleberry Finn;*
Freud, *Civilization and Its Discontents;*
Brecht, *The Good Woman of Setzuan.*

Love is a basic emotion which can express itself in many ways, from the spiritual to the erotic. It is the central force in Christianity, where the image of a loving God shapes concepts of ethical conduct. When love unites women and men, parents and children in the family, it provides for social cohesion. Yet overly passionate or misdirected love can become profoundly destructive of the social order and harmful to the individual.

Although few of these texts are "love stories" in the conventional sense, each deals with some aspect of love and its social and personal meaning. In reading and discussing these works, we will examine various conceptions of the nature and function of love, focusing on several questions including: What is the relationship between human and divine love?

How does the system of love presented by Gottfried and Dante, a system in which the woman functions as ideal and inspiration for the man, continue to operate in later works? How does love relate to changing patterns of marriage and sexuality? What is the relationship between love and justice? What does love mean within the family and within the community? Can we really "love our neighbors" in the modern world?

Course requirements include three papers and two essay examinations.

Enrollment 90
Andreas Teuber

UHUM2 71b
Self-Images of the Modern Age

Block XII/XIII:
M W 2-3:30

Texts:
Machieavelli, *The Prince;*
Shakespeare, *The Tempest;*
Diderot, *Rameau's Nephew;*
Rousseau, *Essay on the Arts;*
Marx, on "Alienation" and "Money;"
Sartre, *Existentialism;*
Goffman, *The Presentation of the Self in Everday Life;*
Twain, *Huckleberry Finn;*
Conrad, "Heart of Darkness."

Much of the literature of the early modern period can be read as an attempt to give meaning to human activities whose reference points were no longer fixed in a stable system of deference and authority, to transform the villains and vagabonds appearing along the highways and in the cities in the 15th and 16th centuries into prototypes of humanity itself. With the collapse of the old imagery of hierarchy and harmony these new individuals, cut loose from their social moorings, without a master or secure social place, required new symbols and images to orient them in the world.

How does a person act in a world without definite limits or the benefit of fixed principles? The course will explore problems of acting in a world where the outward signs denoting inner life are no longer believed to be adequate. Modern literature delivers the modern self in the Age of the Renaissance (Machiavelli and Shakespeare), alternately praises and condemns it in the Age of the Enlightenment (Diderot and Rousseau), unmasks it in the Age of Disenchantment which is the 19th century (Marx and Freud), so that today we are back among the uncertainties of the 16th century.

Requirements: three short papers, a mid-term and final examination.

Enrollment 25
Robin Miller

UHUM2 72b
Discoveries Beyond the Boundary

Block IV:
T Th 9 F 10

Texts:
Shakespeare, *The Tempest;*
W.H. Auden, *The Sea and the Mirror;*
Swift, *Gulliver's Travels;*
Shelley, *Frankenstein;*
Bronte, *Jane Eyre;*
Dostoevsky, *Notes from Underground;*
Tolstoy, *Master and Man;*
Twain, *Huckleberry Finn;*
Solzhenitsyn, *The First Circle.*

Any setting — whether it be a remote island, a frozen tundra, a prison, a blizzard or a stifling room — can serve as the arena for a voyage of self-discovery. By charting the limits and perimeters of human experience, writers have sought to come to terms with the essence of the human condition. Many journeys to the edge are in fact journeys to the center. In numerous great works the boundaries between the real and the supernatural converge, and the representations of life which such works offer are not merely mirror reflections of reality but also explorations and redefinitions of the nature of reality as such.

Starting with Shakespeare and Swift we shall read works by writers who sought to come to terms with "the other side of the tapestry" (a phrase belonging to Henry James). Madness, journeys of the spirit or the unconscious, premonitions of the supernatural, miraculous conversions — all these phenomena make up a persistent part of the human experience. Attempts to portray these heightened experiences have existed in the literature of virtually every age, although the forms they take vary widely and are, of course, conditioned by the surrounding culture. Our reading list draws from the works of men and women who tried to understand the darker side of human nature and, particularly, the workings of the unconscious.

Three short papers (five to seven pages) and two written exams will be required.

Enrollment 25
Scott Derrick

UHUM2 73b
Fantasy and Gender

Block III:
M W F 9

Texts:
Augustine, *Confessions;*
More, *Utopia;*
Gilman, *Her Land;*
Freud, *The Interpretation of Dreams and Three Essays on Sexuality;*
Shakespeare, *The Tempest;*
Twain, *Huckleberry Finn;*
Shelley, *Frankenstein;*
Dickinson, *Final Harvest;*
Nietzsche, *Thus Spake Zarathustra;*
U. K. LeGuin, *Left Hand of Darkness.*

This course will examine the relation between fantasy and gender. We will consider the ineradicable role fantasy has in human existence, as we examine various notions of gender. We will consider the gender biases of particular fantasies, as well as fantasies whose end is the construction of gender in a particular set of terms. We will ask what it means to call something a fantasy, how fantasy relates to a notion of "the real" and how fantasy is related to literature. We will discuss the ethics of fantasy in post-Christian society, especially in regard to pressing modern problems like pornography, and we will discuss the political role of fantasy in capitalist culture. Finally, we will discuss the power of fantasy to disrupt the entire system of western humanism, a system based on a conscious, rational self.

Requirements: three short papers, a mid-term and a final examination.

Teaching Staff 1986-87

Classical and Oriental Studies

Patricia Johnston
Virgil, Greek and Latin literature, philology

Ann Koloski-Ostrow
Latin language and literature, Greek and Roman art and archaeology

Cheryl Walker
Ancient history, Greek and Latin literature, philology

English and American Literature

John Burt
American romantic poetry and fiction, literature of the American South, American realism, 20th-century American poetry and prose

Lennard Davis
History of the novel, cultural history, psychoanalytic and Marxist literary criticism

Scott Derrick
Realism, modernism, 19th-century American literature

William Flesch
16th and 17th century English literature, poetry in English, literary theory

Allen Grossman
Poetry and the theory of poetic structure

Anne Janowitz
Romanticism, poetry, literature and the visual arts

Karen Klein
Medieval literature, the modern novel, women's studies

Alan Levitan
Dramatic literature of the English Renaissance and the No drama of Japan

Helena Michie
The Victorian novel, feminist and literary theory

Paul Morrison
Renaissance, romantic and modern poetry, literary theory

Robert Preyer
19th-century literature and thought

Germanic and Slavic Languages

Eberhard Frey
19th- and 20th-century German literature, German and general stylistics, German exile literature

Linda Frisch
Medieval literature, Germanic philology, intellectual history

Robin Miller
19th- and 20th-century Russian literature, comparative literature.

Robert Szulkin
19th- and 20th-century Russian literature, Soviet literature

Near Eastern and Judaic Studies

Tzvi Abusch
Assyriology, religions and culture of the ancient Near East

Marvin Fox
Jewish philosophy, rabbinic thought, modern Jewish thought

	Alfred Ivry *Jewish philosophy, Islamic philosophy* Aaron Katchen *Hellenistic Jewish thought and history of the Jews in western Europe*	Reuven Kimelman *Early rabbinic literature, Jewish history, Jewish-Christian writers, relations under the Romans*
Philosophy	Sissela Bok *Moral and political philosophy* Robert Greenberg *Philosophy of language, metaphysics, Kantian philosophy*	Amelie Rorty *History of ethics, philosophy of mind* Andreas Teuber *Political philosophy*
Romance and Comparative Literature	Andrée Collard *17th-century Spanish literature, comparative literature, women in literature* Erica Harth *17th- and early 18th-century French prose and comparative literature, structuralism* Edward Kaplan *French romanticism, Michelet, French symbolism*	Murray Sachs *19th-century French literature, realism and naturalism, the comic spirit, the theory of fiction* Luis Yglesias *Spanish and Latin American lyric poetry, modern lyrics, mythology and myth, ethnopoetics*
African and Afro-American Studies	James Duffy *The generation of 1898 in Spain, Argentine and Brazilian literature, comparative African literature*	
Humanities Program	Kenneth Langer *Sanskrit literature and literary criticism, religions, philosophies, and mythologies of India, Indian art and architecture*	
Sociology	Maurice Stein *Community studies, sociology of art and literature*	

Under the general directorship of Attila Klein, dean of the college, University Studies in the School of Humanities is administered by a committee of the school consisting of:

Eberhard Frey
Germanic and Slavic Languages

Stephen Gendzier
Romance and Comparative Literature

Allen Grossman
English and American Literature

Reuven Kimelman
Near Eastern and Judaic Studies

Karen Klein
English and American Literature

Maurice Stein
Sociology

Andreas Teuber
Philosophy and History of Ideas

Cheryl Walker
Classical and Oriental Studies

Luis Yglesias
UHUM Coordinator
Romance and Comparative Literature

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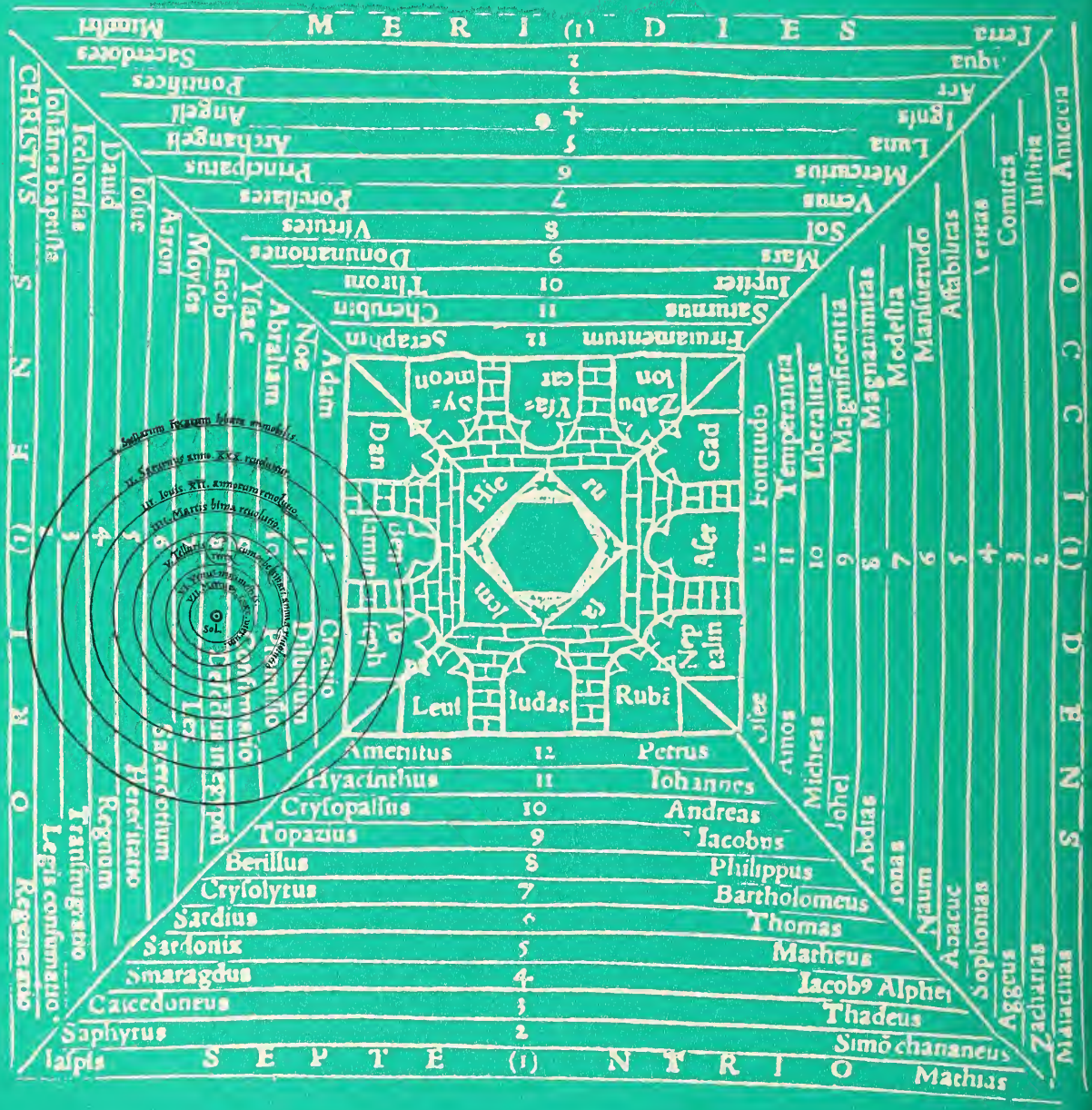
University studies

ī p̄sētia mea. Filii populoꝝ cōsumētur
& migrabunt de pretoriis suis. Viuit
DEVS ipse, & benedictus fortis,
quoniam ante eum dabitur mihi
fortitudo & redemptio, & exaltetur
DEVS fortis redemptio mea.
DEVS qui vltus est me,
& prostrauit populos, qui exurgunt
ad offensionem meam sub me.
Eripuit me de p̄ronis inimicitie mee,
isup plusq̄ illos q exur. vt noceāt mihi
valētiorē me efficies, ab gog āt & ab(
pplōꝝ rapaciū, q̄st cū illo (exercitibo
eripies me. Propterea
laudabo te in populis
DEVS & nomini tuo laudes dicam.
Magnifico vt faciat redemptionem
cum rege suo, & facienti bonum
MESSIE suo Dauidi,
& semini eius vsq̄ in eternum.

XIX. In laudem.

Laudatoria Dauidis.
Qui suspiciunt celos enarrant
gloriam DEI, & opera manuum eius
annunciant qui suspiciunt in aera.
Dies diei apponit, & manifestat
verbum & nox nocti
diminuit & nunciat scientiam.
Nō est verbū lamentationis, & nō sunt
sermones tumultus & non
audiuntur voces eorum. In omnem
terram extensi sunt effectus eorum,
& in fines orbis omnia verba eorum,
soli posuit tabernaculum,

وبنو الغربا عتقو
وصاروا عرجا
في طرقهم حي
هو الله تبارك
الله
خلاصي
تعالى الرب الذي انقذني
الله الذي وهب لي الانتقام
اخضع الشعوب تحتي
ونجاني من يد اعداي
المبغضين ورفعني من الذين
قاموا علي ومن
الرجال الاثمة
نجاني لذلك
اشكرك يا رب بين الشعوب
وارتل اسمك
يا معظم خلاص
الملك وصانع الرحمة
لمسحه داود
وزرعه الى الابد

المزمور الثامن عشر
السموات تنطق
بمجد الله والفلك
يخبر بعمل يديه
يوم يبدي كلامه
ليوم وليل يبدي
علما لليل
ليس بقول ولا
بكلمات الذين لا تسمع
اصواتهم خرجت
اصواتهم في الارض كلها
وبلغ كلامهم اقطار
المسكونة جعل مسكنه في

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